

Nº 2. Ensemble.

Allegretto.

Flauto I. *p*

Flauto II.

Oboe I. *p*

Oboe II. *p*

Clarinetto I in C. *p*

Clarinetto II in C. *p*

Fagotto I. *p*

Fagotto II. *p*

Corni in G.

Violino I. *p*

Violino II. *p*

Viola. *p*

Lucinde und Claudine mit Soprano.

Alto.

Pedro mit Tenore.

Alonzo mit Basso.

Violoncello e Basso. *p*

Chor der Landleute.

Detailed description: This is a page of a musical score for an ensemble. The title is 'Nº 2. Ensemble.' and the tempo is 'Allegretto.' The score is written for a variety of instruments and vocal parts. The instruments listed are Flauto I and II, Oboe I and II, Clarinetto I and II in C, Fagotto I and II, Corni in G, Violino I and II, Viola, and Violoncello e Basso. The vocal parts are for Lucinde and Claudine (Soprano), Pedro (Tenore), Alonzo (Basso), and a Chorus of Peasants (Chor der Landleute). The music is in 8/8 time and the key signature has one sharp (F#). The score is written in a standard musical notation with staves for each instrument and vocal part. Dynamics like 'p' (piano) are indicated throughout. The page number '34' is in the top left corner.

Fröh - licher, se - liger, herr - licher Tag!

Fröh - licher, se - liger, herr - licher Tag!

Fröh - licher, se - liger, herr - licher Tag!

Fröh - licher, se - liger, herr - licher Tag!

The piano accompaniment for the first system consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a major key with a key signature of one sharp (F#). The tempo and meter are not explicitly stated but appear to be a moderate, steady pace. The accompaniment features a variety of rhythmic figures, including eighth and sixteenth notes, often beamed together, and some longer note values. Dynamics such as *fp* (fortissimo piano) are indicated throughout the piece.

Gabst uns Clau - di - nen, gabst uns Clau - di - nen, bist uns so glück - lich uns wie - der er -
 fröhlicher, se - liger Tag, du gabst uns Claudi - nen wie - der, bist uns so glück - lich uns wie - der er -
 fröhlicher, se - liger Tag, du gabst uns Claudi - nen wie - der, bist uns so glück - lich uns wie - der er -
 fröhlicher Tag, herr - licher Tag, bist uns so glück - lich uns wie - der er -

The second system contains three vocal lines. The top line is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. Each line includes the lyrics and the corresponding musical notation. The lyrics are: "Gabst uns Clau - di - nen, gabst uns Clau - di - nen, bist uns so glück - lich uns wie - der er - fröhlicher, se - liger Tag, du gabst uns Claudi - nen wie - der, bist uns so glück - lich uns wie - der er - fröhlicher, se - liger Tag, du gabst uns Claudi - nen wie - der, bist uns so glück - lich uns wie - der er - fröhlicher Tag, herr - licher Tag, bist uns so glück - lich uns wie - der er -". The music is in a major key with a key signature of one sharp (F#). The tempo and meter are consistent with the first system.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated throughout, with 'rall.' (ritardando) appearing on several staves and 'pp' (pianissimo) appearing on others. The overall texture is dense and melodic.

Ein Kind.

schie - nen, fröh - licher, se - liger, herr - licher Tag! Sieh', es er - schei - nen al - le die Klei - nen,

schie.nen, fröh - licher, se - liger, herr - licher Tag!

schie - nen, fröh - licher, se - liger, herr - licher Tag!

schie - nen, fröh - licher, se - liger, herr - licher Tag!

The second system of the score features vocal lines and piano accompaniment. It begins with the vocal melody on a soprano staff, followed by three more vocal staves (alto, tenor, and bass). The piano accompaniment continues on the bottom two staves. The lyrics are in German and describe a joyful scene. Dynamics like 'f' (forte) and 'rall.' are used in the piano parts.

Mäd - chen und Büb - chen kom - men, o Lieb - chen, bin - den mit Bän - dern und Krän - zen dich an.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *f*, *p*, and *pp*.

Tutti.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Alonzo.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Nur von den Dei - nen bring' ich die Ga - be,

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

mf

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

denn was ich ha - be, das all ist dein. Nimm die - se Klei - der, nimm die Ge - fü - sse, nimm die Ju.

cresc.

f

mf

cresc.

f

The piano accompaniment consists of ten staves. The upper staves feature melodic lines with various rhythmic values, including eighth and sixteenth notes, often beamed together. The lower staves provide harmonic support with chords and bass lines. Dynamic markings such as *fz* (forzando) are placed throughout the piece to indicate moments of increased intensity.

This section contains the vocal parts and their accompaniment. The lyrics are in German and are repeated across several vocal staves. The piano accompaniment continues with a steady bass line and chordal accompaniment. The instruction *Tutti.* is placed above the vocal lines, indicating a change in performance style. Dynamic markings like *fz* are also present at the end of the system.

Sieh', wie wir all' uns des Ta - ges er-freu'n, sieh', wie wir all' uns des
 Sieh', wie wir all' uns des Ta - ges er-freu'n, sieh', wie wir all' uns des
 Sieh', wie wir all' uns des Ta - ges er-freu'n, sieh', wie wir all' uns des
Tutti.
 we - len und blei - be mein. Sieh', wie wir all' uns des Ta - ges er-freu'n, sieh', wie wir all' uns des

The first system of the score consists of ten staves. The top two staves are for the vocal parts, and the remaining eight staves are for the piano accompaniment. The piano part includes a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamic markings of *pp* (pianissimo) are present in several measures.

Lucinde.

Lucinde.
Ta - ges er - freu'n. Ro - - sen und Nel - ken zie - - ren den Schlei - er, den — ich zur
Ta - ges er - freu'n.
Ta - ges er - freu'n.
Ta - ges er - freu'n.

Fei - er heu - te dir rei - che; blü - hen erst wer - den sie, wenn er dich schmückt. Wenn du des

Ta - ges dich wan - delnd ver - gnüg - test, wenn du in Träu - men die Näch - te dich

The piano accompaniment consists of several staves. The upper staves (treble clef) feature melodic lines with various ornaments and dynamics, including *p* (piano) and *f* (forte). The lower staves (bass clef) provide a rhythmic and harmonic foundation, with some staves showing a steady eighth-note accompaniment.

Tutti.

wieg - test, hab' ich mit eig' - ner Hand ihn ge - stickt. Nimm ihn und trag' ihn und blei - be be -

Nimm ihn und trag' ihn und blei - be be -

Nimm ihn und trag' ihn und blei - be be -

Nimm ihn und trag' ihn und blei - be be -

The second part of the score features vocal lines and piano accompaniment. The vocal lines are written in treble clef with lyrics in German. The piano accompaniment continues with a steady eighth-note pattern in the bass clef. Dynamics include *f* (forte).

The piano accompaniment consists of several staves. The upper staves feature melodic lines with slurs and ties, while the lower staves provide harmonic support. Dynamic markings include *p* (piano) and *pp* (pianissimo).

glückt, nimm ihn und trag' ihn und blei - be be-glückt.

glückt, nimm ihn und trag' ihn und blei - be be-glückt.

glückt, nimm ihn und trag' ihn und blei - be be-glückt. **Pedro.** Blu - mender Wie - se, dür - fen auch

glückt, nimm ihn und trag' ihn und blei - be be-glückt.

pp

die . se hof . fen und wä . nen? ach, — es sind Thrä . nen, noch sind die Thrä . nen des Thau . es da.

The piano accompaniment consists of several staves. The upper staves feature melodic lines with slurs and accents, while the lower staves provide harmonic support with chords and moving bass lines. Dynamic markings include *f* (forte) and *p* (piano), with some instances of *decresc.* (decrescendo).

Claudine.

Nimm sie, die herz - li - chen Ga - ben, sie an.

Thrä - nen und Schwei - gen mö - gen euch

Nimm sie, die herz - li - chen Ga - ben, sie an.

Tutti.

ran. Nimm sie, die herz - li - chen Ga - ben, sie an.

Nimm sie, die herz - li - chen Ga - ben, sie an.

The vocal staves show the vocal line with lyrics underneath. The lyrics are: "Nimm sie, die herz - li - chen Ga - ben, sie an. Thrä - nen und Schwei - gen mö - gen euch". The vocal line includes slurs and accents, and dynamic markings like *f* and *p* are present.

The first system of the score consists of ten staves. The top staff is the right-hand piano part, featuring a complex melodic line with many beamed sixteenth notes and slurs. It includes dynamic markings such as *cresc.*, *fp fp*, and *f*. The middle staves (3-6) are the left-hand piano part, with a more rhythmic accompaniment. The bottom staves (7-10) are the bass line, providing a steady accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

zei - gen, wie ich so fröh - lich füh - le, so se - lig, al - les, was al - les ihr für mich ge - than.

The second system features a vocal line on the top staff, which begins with the lyrics. The vocal line is in a soprano or alto register. Below the vocal line are four staves of piano accompaniment, including the bass line. The piano accompaniment continues with rhythmic patterns and dynamic markings like *cresc.* and *f*. The key signature and time signature remain consistent with the first system.

The piano accompaniment consists of ten staves. The top staff features a rapid sixteenth-note melody. The middle staves provide harmonic support with sustained chords and moving bass lines. Dynamic markings of *p* (piano) are placed throughout the section.

Tutti.

Claudine.

Nimm sie, die Gaben, die herzlichen an. Könn' ich mein Leben,

Nimm sie, die Gaben, die herzlichen an.

Nimm sie, die Gaben, die herzlichen an.

Nimm sie, die Gaben, die herzlichen an.

The vocal parts are arranged in four staves. The first staff is for the Soprano (Tutti) and the second for the Soprano (Claudine). The third and fourth staves are for the Alto and Bass parts, respectively. The lyrics are written below the staves. A dynamic marking of *p* is located at the bottom right of the page.

The first system of the score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many sixteenth notes and slurs. The second staff is a treble clef, mostly empty with some notes in the final measure. The third and fourth staves are bass clefs, containing sustained notes with a dynamic marking of *p*. The fifth and sixth staves are treble clefs, containing rhythmic patterns of eighth notes with a dynamic marking of *p*. The seventh and eighth staves are bass clefs, containing sustained notes with a dynamic marking of *p*. The ninth and tenth staves are treble clefs, containing rhythmic patterns of eighth notes with dynamic markings of *mf* and *p dim.*.

The second system of the score consists of seven staves. The top staff is a vocal line in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "Va - - ter, dir ge - - ben, könnt' ich ohn' Schran - ken al - - len euch dan - ken, könnt' ich, o". The second staff is a treble clef, mostly empty. The third and fourth staves are bass clefs, mostly empty. The fifth and sixth staves are bass clefs, containing rhythmic patterns of eighth notes with a dynamic marking of *mf*. The seventh staff is a bass clef, containing rhythmic patterns of eighth notes with a dynamic marking of *p*.

The piano accompaniment consists of ten staves. The upper staves (treble clef) feature intricate melodic lines with many sixteenth and thirty-second notes, often beamed together. The lower staves (bass clef) provide a steady harmonic and rhythmic foundation. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando) throughout the system.

Tutti.

The vocal entries are for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are in German and describe a joyful day. The piano accompaniment continues with a consistent rhythmic pattern, providing support for the vocalists. Dynamic markings like *mf* are present at the beginning of the system.

könnst' ich — Fröh - licher, se - liger, herr - licher Tag! Gabst uns Clau - di - nen, gabst uns Clau -

Fröh - licher, se - liger, herr - licher Tag, fröhlicher, herrlicher Tag, du gabst uns Clau - di - nen

Fröh - licher, se - liger, herr - licher Tag, fröhlicher, herrlicher Tag, du gabst uns Clau - di - nen

Fröh - licher, se - liger, herr - licher Tag, fröhlicher Tag,

The piano accompaniment for the first system consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout the piece.

di - . nen, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher
 wie - der, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher
 wie - der, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher
 herrlicher Tag, bist uns so glücklich uns wie - der er.schie - nen, fröh - licher, se - li-ger, herr - licher

The vocal line for the second system is written on four staves, each with a different clef: soprano (treble), alto (treble), tenor (bass), and bass (bass). The lyrics are printed below the notes. The music is in the same key signature and time signature as the piano accompaniment. Dynamic markings like *f* are visible at the end of the system.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sp* (sforzando) and *fs* (fortissimo) are placed throughout the system. The staves are arranged in a grand staff format, with treble and bass clefs alternating.

The second system of the score features four vocal lines and two piano accompaniment staves. The vocal lines are written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Tag, fröh - li - cher, se - li - ger, herr - liche Tag, o fröh - li - cher, se - li - ger, herr - . . .". The piano accompaniment consists of two staves, with dynamic markings *sp* and *fs* indicating the intensity of the accompaniment. The vocal lines are arranged in a four-part setting, with soprano, alto, tenor, and bass parts.

The first system of the score consists of 12 staves of piano accompaniment. The top two staves are for the right hand, and the bottom ten staves are for the left hand. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo), along with articulation marks like accents and slurs. The right hand features complex rhythmic patterns, including sixteenth-note runs and chords, while the left hand provides a steady harmonic and rhythmic foundation.

The second system of the score shows the vocal entries for four voices: Soprano, Alto, Tenor, and Bass. Each voice part begins with the lyrics ". li - cher Tag!". The vocal lines are written in a simple, melodic style with long notes and slurs. The Bass line at the bottom includes dynamic markings *f* and *pp*. The piano accompaniment continues from the first system, with the left hand playing a rhythmic pattern of eighth notes.